DOCUMENT RESUME

ED 116 659 IR 002 901

AUTHOR Olivier, Lee, Ed.; Holland, Stewart, Ed.
TITLE CVRP Patch Panel, Number 7.
INSTITUTION San Francisco Public Library, Calif. Video Task Force.
PUB DATE Dec 75
NOTE 21p.
AVAILABLE FROM CVRP Patch Panel, San Francisco Public Library, Civic Center, San Francisco, California 94102 (Subscription, $20.00 institutions; $10.00 individuals; $5.00 students)
JOURNAL CIT CVRP Patch Panel; n7 Nov-Dec 1975

EDRS PRICE MF-$0.76 HC-$1.58 Plus Postage
DESCRIPTORS Bibliographies; *Cable Television; Evaluation Criteria; Interagency Cooperation; Museums; *Newsletters; *Public Libraries; Video Equipment; *Video Tape Recordings
IDENTIFIERS *California Video Resource Project; Long Beach Museum of Art; Long Beach Public Library

ABSTRACT

The cooperative project which is designed to share video equipment and expertise between the Long Beach Public Library and the Long Beach Museum of Art is discussed in this issue of the California Video Resource Project (CVRP) newsletter. Also in this issue are discussions of other California video projects, the repair of broken video equipment, a technical bibliography, reviews of books and videotapes, and an article which describes videotapes that the Maryland Center for Public Broadcasting did not buy and the criteria used for rejecting the material. (JY)

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CVRP PATCH PANEL

The Newsletter of the California Video Resource Project

number 7 Nov/Dec 1975

Library/Museum Video Cooperation

The Long Beach Public Library and the Long Beach Museum of Art are each anticipating a move in the near future into new buildings, which will be right next door to each other (and adjacent to the new City Hall) in the soon-to-be-completed Long Beach Civic Center Complex. They are presently cooperating on a limited basis by lending video equipment and expertise back and forth. The proximity of their prospective quarters suggests the need/sensibility for more and closer video cooperation.

When asked to share future plans, etc., David Ross, Video Curator and Assistant Director of the Long Beach Museum of Art, and Susan Possner, Community Services Librarian at the Long Beach Public Library, devised and answered the following questions:

1. How will television be integrated into your program?

SUSAN: When we move in October 1976, we'll continue with the uses we now make of TV and begin some new ones: we'll be able to originate TV programs in our studio, and we plan to have some software for in-house individual and group viewing.

DAVID: We will have a television studio to provide post-production facilities for local artists, and to act as a production studio and base for activities in the museum's forum directly above. Further, we will produce educational videotapes related to our more traditional exhibitions.

2. Why is it important for your institution to develop integral television programs?

SUSAN: Since a startling number of people receive most of their information from television, it's necessary for libraries to be involved in TV if we are to serve the free information and self-education needs of American society.

DAVID: Museums have brought in "TV people" to produce programs about them, but have never seen their responsibility as producers of community television programming. Also, it is becomming increasingly important for us to learn how to produce television material that is either related to, or an integral part of, our more traditional exhibitions.

3. Why is it important to integrate the Museum's and the Library's programs?

SUSAN: We can help each other do a better job for less money. Through its card catalog and staff, the library —

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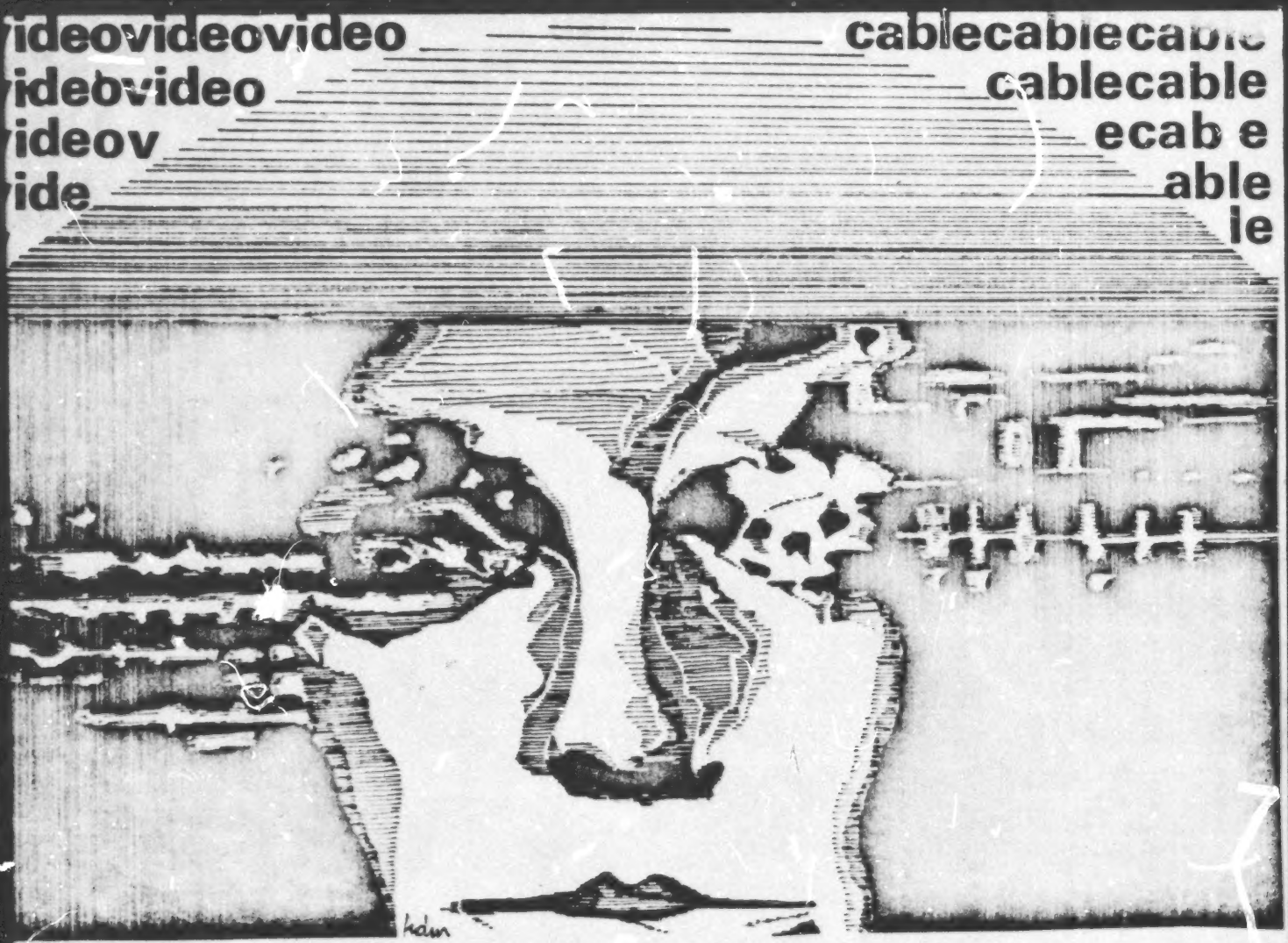

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COOPERATION (con't from page 1)

can turn patrons on to the TV scene at the Museum. The Museum can provide us with the technical expertise we need.

DAVID: If a museum produces videotapes or acquires videotapes for public distribution, it should be the library's function to circulate these. I see the library as the community video center of the future, whose responsibilities, as broad as they are with respect to collection development today, will also be mirrored for television materials.

4. Will cable television be important?

SUSAN: We hope so. Since the Museum is increasingly developing its TV reputation and there is already a cable system in Long Beach, it should come together. When it does, the Library will be there.

DAVID: Our involvement with cable television will start in the Spring of 1976. We hope to have a cable head-end in our new museum (pending successful negotiations with some cable franchise holders), which will give us a television channel to use much like we now use a gallery.

5. Will videotapes be lent to the public?

SUSAN: When it's feasible. In the meantime we'll be buying some tapes and circulating those that the Museum produces.

DAVID: NO. We hope the library will.

6. How will you approach the question of royalities for artists, poets, and independent producers of videotapes?

SUSAN: Legally---it's a very confused picture at present.

DAVID: We have had a continuous series of exhibitions by video artists since I arrived in June of 1974. We try to pay an artist a rental fee for an exhibition of his or her videotape. When this is not possible, we acknowledge the loan of the videotape as we would acknowledge the loan of any other work of art. Video art distribution agencies have a royalty system and we use their rates.

7. How will you show video in your new building?

SUSAN: We will have a 300-seat auditorium equipped with monitors. Since our new city council chambers will be set up for TV broadcasting, we'll be able to view council meetings in our auditorium.

DAVID: We will have a space similar to the one in our present facility, where our "video gallery" is designed to be as desirable as possible for television viewing: a quiet, comfortable, low-key room, away from traffic.

8. What kind of production facilities will you have, and will they be available to the public?

SUSAN: Limited. We can take on a panel discussion or perhaps a single speaker. If we need to produce, we hope to get help from the Museum.

DAVID: We will have fairly complete production facilities, when we move. At present, we have a sophisticated postproduction studio, centered around 1/2" black & white and color. The new facility will not be available to the public.

9. Do you see your role to be that of a "community video center," i.e., providing equipment access and training to anyone requesting it?

SUSAN: No, the Library is not likely to go in that direction. If we can provide viewing opportunities, cooperate with our dynamic museum program, use TV for patron orientation, provide tapes for circulation, and use TV for staff training, we will have our hands full.

DAVID: No I do not. I hope that the library will, in time, be able to do so. •••••

San Jose Workshop

I attended a "BOOK REVIEWING FOR TELEVISION" workshop sponsored by the CATVO (Cable Television Outreach Project) at the San Jose Public Library, on Friday, November 21, 1975 from 9-12 a.m. Its purpose was to introduce librarians to the techniques of book reviewing for television and to give them some practical experience doing reviewing.

Mike Ferrero, Director of the CATVO Project, explained its goals and current status to the 25 attendees. Virginia Carpio, the librarian who is assigned to the project, then talked about TV as a medium for book reviewing, discussing both its assets and limitations. Several librarians volunteered to be taped; a playback of their tape was shown to the group for comments and criticism.

Mike and Virginia did a great job of establishing a relaxed atmosphere for what could have been a nerve-racking experience for the participants, and their presentations were well-organized and smoothly presented. The workshop provided practical learning experience as well as theory, stressing that usually more people will be reached by video reviews than print reviews, and that video reviews can be used over.

A question that was raised is "Which is better, a single book reviewer or an interviewer format?" No clear answer was forthcoming, but the need to stress book reviewing techniques as well as video presentation techniques was apparent.

Should reviews be only positive? Why not? Should they be controversial? Again, no definitive answers, but many good questions raised. The workshop opened the door to one way of experimenting with video. I'd hoped librarians would be less afraid of video and willing to try more variations within the book reviewing format itself, but the important thing is to keep the review lively and not get locked in to one style or format. -pp-

AMERICAN ISSUES FORUM

Highly successful tape and discussion programs were presented at the Main Library in San Francisco during October and November as part of the American Issues Forum of San Francisco. Because of the success of the programs, the format---a 30- or 60-minute videotape on a specific issue plus one or more live commentator/discussion leaders---will be retained for bi-monthly issue-oriented programs until the end of the American Issues project in May.

October showings included REDEVELOPMENT (reviewed in PP #6) a San Francisco-made videotape showing the effects of redevelopment in San Francisco, and touching on the possible results of BART (Bay Area Rapid Transit) on the neighborhoods through which it passes. Audience discussion centered on the effects of renewal and development on low- and middle-income peoples.

The second October program dealt with land-use planning, featuring a tape from the CVRP collection, USE OF LAND, (reviewed in PP #1) plus HANDS ON, (reviewed in PP #3) along with discussion about the process of citizen participation in planning for urban neighborhoods and rural or small city areas.

In November, with the Forum focused on human rights, the Public Television Library loaned us two tapes, FREEDOM OF THE PRESS , and the two-part EQUAL RIGHTS AMENDMENT (30 minutes of discussion by proponents and 30 minutes by opponents). The press program discussion focused on the proposed new U.S. Criminal Code now being considered by the Senate, which places stiff criminal penalties on receiving or publishing classified government material. The E.R.A. tapes were followed by a lenghty and spirited discussion led by Rita George, head of the San Francisco chapter of the National Women's Political Caucus. This was one of the most popular American Issues programs to date, and may be re-scheduled at a future time if the California Legislature reconsiders its negative vote on the Equal Rights Amendment to the U.S. Constitution. -Richard Reineccius-

Video at CLA

by

thy Gunning, Sacramento City/County Library

The Tuesday morning video session at the December California Library Association conference in San Francisco, was about the best I've been to. The information was concise, helpful, and plentiful. The tone was set with this note: the average individual reads books about 10 hours a year, magazines 200 hours, but watches TV around 1200 hours a year!

Linda Strauss, Huntington Beach Public Library, introduced a slide/tape show of California library case studies: locally-produced tapes, cable tv, a college TV station, etc. Craig Schiller, CVRP, and Mark Davis, Huntington Beach, recommended a number of precautions on purchase, use, and maintenance of 1/2" and 3/4" playback equipment. Programming experiences were shared by Pam Ellery, Palos Verdes, Nancy Watt, Palm Springs, and Peggy Pavelski and Roberto Esteves, CVRP. Pam also dealt specifically with budgeting methods, and Nancy with scrounging equipment. Peggy and Roberto listed guidelines for successful programming (see PP #6) and future plans for the CVRP.

Wes Doak, California State Library, and Lee Olivier, CVRP, described steps being taken to ensure bibliographic control of videotapes. The morning session ended with a progress report on CVRP, and a slide/tape show on care and handling of videocassettes.

The afternoon session began with a talk by Roy Ward of General Electronics, Oakland, describing two methods of signal distribution in multiple viewing station set-ups: "video" distribution and "RF" distribution, (the latter was recommended). Public access, local origination, and video discs were among other topics briefly mentioned, and the Consumnes River College (Sacramento) inter-library video cooperative, Telebrary, (see PP #1) was presented in a slide/tape program. During the remaining time, production problems and problems of public access to video in the library were covered by Craig Schiller, CVRP, Nancy Watt, Palm Springs, Marcia Dolby, Kern County, Mike Ferraro, San Jose and Don Roberts, Hennepin County, MN. •••••

QUESTION: How can you mend a broken 3/4" cassette: 1. When the tape is torn? 2. When the tape is off the reel?

Willa Comstock
Auburn-Placer County Library

ANSWER: *Essentially, there is no acceptable way to repair a videocassette. Like any other type of videotape, repair means eliminating the damaged section of tape and making a near-perfect splice of the two remaining sections. A quality splice is extremely hard to make, and anything less means you run the risk of having the tape break again, at best, or damaging the video heads of the machine as the imperfect splice passes, at worst. In addition, the splice needs to be done meticulously---gloves must usually be worn to prevent body grease and other impurities from getting on the surface of the tape, because these impurities also result in distorted playback. Finally, it is very difficult just to take a videocassette apart and get it back together again. The bottom line is that you really need to get another copy made of your program, on a good videocassette.*

You should know, however, that none of the manufacturers of videocassettes admit that their product could break. Therefore, they will replace your broken cassette free of charge. Contact the vendor or software supplier from which you purchased the bad cassette --- they should take care of it.

Major Macula

It occurred to us that because of space limitations of the Patch Panel, we were mostly reviewing videotapes that we bought/intended to buy, and never mentioned the many videotapes, often widely available from reputable distributors, that we didn't buy and why not. So here's a list, by distributor, of

videotapes we didn't buy

-Peggy Pavelski-

Maryland Center for Public Broadcasting
Owings Mills, Maryland 21117 (301-356-6000)

ARTISTS OF SAVITRIA
30min COLOR 3/4" $100.00
ANNOTATION: Film-to-tape transfer on the work of Baltimore artist Robert Hieronimus.
REASON FOR NOT PURCHASING: We are primarily interested in video-originated material and also felt that this tape, while of good technical quality and well-produced, was of only local or regional interest.

THE GREAT AMERICAN MOUTH MYTH
30mins COLOR 3/4" $100.00
ANNOTATION: Deals with preventive dental care.
REASON FOR NOT PURCHASING: Felt that the approach tried too hard to be humorous and didn't quite come off, although some parts were well-done.

EVENING ON DEAFNESS
3 - 1 hour programs COLOR 3/4" $100.00ea
ANNOTATION: Includes films and live panel discussions on deafness and people working with the hearing impaired.
REASON FOR NOT PURCHASING: This program was originally used in a phone-in situation in Maryland which made it more effective. There are some other very good films on the subject and these could be used with a panel of local experts in each library area, until a really good tape comes along.

CONSUMER SURVIVAL KIT SERIES
26 programs

Supermarkets
30 mins ea COLOR 3/4" $100.00 ea
ANNOTATION: Contains very basic information, some of which seemed slanted more toward the owners, rather than the consumers.
REASON FOR NOT PURCHASING: Too cute in parts and not really as helpful as it might be.

Auto Repair
30 mins ea COLOR 3/4" $100.00 ea
ANNOTATION: Geared to the person trying to get honest estimates for repairs on a car.
REASON FOR NOT PURCHASING: Although some of this information is very valid, we didn't find it as useful as it could be. We need material on how-to-do-it-yourself car repairs.

Health Information/TV
Division of Boston Broadcasters, Inc.
5 TV Place
Needham, Mass. 02192 (617-449-0400)

UPDATE ON HEALTH SERIES
24 titles

20 mins ea COLOR 3/4" $3600 for series
ANNOTATION: 24 preventive health care subjects such as obesity, cervical cancer, diabetes, and heart disease are covered.
REASON FOR NOT PURCHASING: At least half the series had to be purchased, making the cost prohibitive. Although health tapes are badly needed, these would be better utilized in a hospital/clinic situation where discussion with the doctor could follow viewing of the tapes.

Asian Afairs Program
Bradley University
Peoria, Illinois 61606

CONFUCIAN CHINA SERIES
20 lectures

15-20 mins ea B&W 3/4" $60 to $80.00 per tape for initial semester use
ANNOTATION: Confucianism is examined as a total philosophy affecting the political social, and cultural life of China from 500 BC to 1900 AD.
REASON FOR NOT PURCHASING: This talking head format is not very exciting and suffers from being in b/w. It might be useful in a college situation when supplemented by live discussion/lectures and selected readings. Definitely not for a public library setting.

CHINA: REBELLION AND REVOLUTION SERIES
15 lectures/programs

15-20 mins COLOR 3/4" $60 to $80 per tape for initial semester use.
ANNOTATION: Traces peasant movements in China from the Mongol period through the Chinese Communist revolutions.
REASON FOR NOT PURCHASING: Another "talking head" format---not very exciting. The material wasn't well-covered in these segements. The advantage of color didn't make up for the other inadequacies.

Smith-Mattingly Productions, Inc.
310 South Fairfax Street
Alexandria, Virginia 22314
(703-836-3583)

HOW TO SERIES
11 programs

7-40 mins ea B&W 1/2" Approx. $4/min.
($10 preview fee required; composite tape previewed)
ANNOTATION: Excerpts from various tapes in the video production series.
REASON FOR NOT PURCHASING: According to Craig Schiller, our Production Specialist, the humor/happy talk teaching approach used was excruciatingly painful. The technical standards of the tape itself, in terms of lighting, shots, audio were terrible. Craig found it hard to believe that it had been made by a professional production training company. He felt that the best thing to be learned from the series is how not to make videotapes.

Video Access in Modesto

by HELENE KOSHER, Audio/Visual Librarian, Stanislaus County Library

The Stanislaus County (CA) Free Library acquired its initial video equipment through a Federal grant for Reference Outreach and Community Information Services in 1972. Because there had been little staff training in the use of video equipment and even less staff time that could be devoted to production, the equipment had light use.

In 1973, a video equipment loan policy was established which specified that individual members of non-profit organizations who are over 18 years old, and have been trained and registered by the library's AV Department, may borrow equipment for a maximum loan period of 72 hours. Before the policy was developed, I had already trained between 25 and 30 people by appointment.

Then, in January of 1975, Mary Moore, our Young Adult Librarian, and I talked to our supervisors and got their offical OK's for a Community Video Group, with the following goals and guidelines:

GOALS: 1. To produce community information tapes in accordance with the original Federal grant. 2. Projects with top priority will be those of community interest. 3. To provide video production and expertise to the community. 4. To provide videotape access to groups and individuals through library networks, communications media, tape exchanges, and playback facilities in the library.

GUIDELINES: 1. Who can belong: Students of high school age and older, adults from the community and library staff, not necessarily experienced in the operation of video equipment. 2. Use of the video equipment is limited to those group members authorized after training. Persons under 18 years of age may not check out equipment themselves; however, they may operate equipment under the supervision of a trained adult or library staff member. 3. The production schedule should be cleared in advance and equipment booked with the AV Department. 4. Normal wear-and-tear costs of equipment repair will be absorbed by the library.

We consulted community video people, as well as the CVRP, which gave us the Alternate Media Center's Access Workbook (see PP#1) which provided a great outline for teaching the Sony portapak.

Then, we went through the library's local organization file and did a mailing to community groups and people we thought might be interested. We also prepared and distributed a flyer, announcing a meeting where the guidelines for the group would be explained, and interested persons could sign-up for the workshops.

The result was an entire month of workshops, given on Monday evenings and Saturdays this past March. Forty-five people completed the two 3-hour sessions to become certified operators. In April the portapaks were checked out 26 times, in May 11 times; June-8, July-6, August-12, and since then the two portapaks continue to be used at a rate of about 10 times per month. Only two Community Video Group members have since asked for and been given editing workshops.

Most groups want to use video for immmediate feedback, and do not think in terms of permanent videotapes. Also, when people realize the amount of time and trouble involved in production they frequently give up. Some problems we have had are burns on the camera's vidicon tube---slight---and one humorous incident where a fellow who was certified checked out the equipment, but couldn't remember how to use it when he got home. A staff member was quickly dispatched to his home for an impromptu refresher course.

The results are an amazing assortment of 40 (mostly unedited) videotapes ranging from Peking Opera to safe energy; the establishment of on-demand viewing facilities in the library (by appointment); and an on-going program to train people in the use of the circulating video equipment.

A Technical Bibliography

by

LEE OLIVIER and CRAIG SCHILLER

The following is a rank-ordered, annotated bibliography of technical and production books and periodicals in the field of video.

The items on these lists are what we would recommend, in the order we have listed them, both for a library's internal use as well as to provide information to its community. Next issue we will do a cable bibliography and include some "packages": what to buy if you only have $50 or $100 to spend and want the best coverage possible in both areas.

A few words of explanation of terminology: technical information is on the equipment itself; production information is on what you do with the equipment. They are not the same thing. Also, information relating to library use of the equipment is often relegated by these periodicals to an "industrial" category and lumped in with hospitals, etc., rather than with educational users. By no means are the lists meant to be inclusive. Equipment in this 7-year old field rapidly goes out of date, and new books and periodicals reflect this. If you disagree with our order or choices, tell us.

PERIODICALS

Priority

EDUCATIONAL & INDUSTRIAL TELEVISION, published monthly by C.S. Tepfer Publishing Co., 607 Main St., Ridgefield, CT. 06877 $12/yr.

Articles by professional educational and industrial video users; technical hints (proper lighting, etc.) and production notes; new equipment developments. Some issues contain updated directories of classes of equipment (e.g., 9/75 has a directory of video monitors).

THE VIDEOPLAY REPORT, published twice monthly by C.S. Tepfer Publishing Co., 607 Main St., Ridgefield, CT. Edited by Ken Winslow. $50/yr.

A newsletter; focus on industrial and educational news of video applications, with increasing coverage of libraries. Sources and reviews of software; notes on technical developments. Vidbiz news.

TELEVISIONS, (formerly Community Video Reports), published quarterly by Washington Community Video Center, P.O. Box 21068, Washington, D. C. 20009. $10 for 10 issues.

Clear interpretations of complicated regulations; helpful articles on the comparison and use of video hardware; and fast-paced coverage of national developments in community video...all done in excellent style. New publication has an expanded tabloid format, people- and issue-oriented articles, many dealing with cable politics. Rumor's afoot that it may move its base to Los Angeles.

CVRP PATCH PANEL, published bi-monthly by the California Video Resource Project, San Francisco Public Library, Civic Center, San Francisco, CA 94102. Free to CA LSCA-ELIGIBLE libraries. $5-student; $10-individual; $20-institution for 10 issues.

Newsletter of experimental project to investigate library use of video/cable. Technical information. Reports on CVRP uses of 1/2" and 3/4" equipment; equipment news; library/video happenings, especially in CA; videotape reviews, print reviews.

VISION NEWS, published quarterly by NET Experimental TV Laboratory, 345 E. 46th St., New York, NY. 10036.

→

Covers a wide variety of video and related topics; always interesting. WNET is the place in the country that's been dealing with getting 1/2" on the air.

Supplementary

MIDWEST VIDEO NEWS, published bi-monthly by WIDL Video, Chicago, IL. 60659. $8/yr.

Alternate media, low-key, commercial newsletter by a Chicago video group. Focus on reprints from other publications re: video groups and ops; reviews of new equipment (unanalyzed reprints of manufacturer's specs.). Also valuable as source for special accessories, hard to find cables, etc.

VIDEO UPDATE, published monthly by Smith-Mattingly Productions, Inc., 310 S. Fairfax St., Alexandria, VA. 22314. $15/yr.

Far better than their book (Introducing The Single-Camera VTR System) or their "production series" of videotapes, this periodical contains well-rounded evaluations of new equipment (often comparing similar equipment of different manufacturers). Also contains "Dr. Video," a regular question-and-answer feature. Worthwhile if you can get it regularly.

Published Irregularly and/or Low Priority

VIDEO TOOLS, published by C.T.L. Electronics, 86 W. Broadway, New York, NY. 10007. $3/issue.

Newspaper, packed with info when it appears. The "current" issue is #3 (#1 appeared about 3 years ago!) Good info on hardware, software, applications, and techniques, mostly written by video users.

VIDNEWS, published bi-weekly by United Business Publications, Inc., 750 Third Avenue, New York, NY 10017. $45/yr.

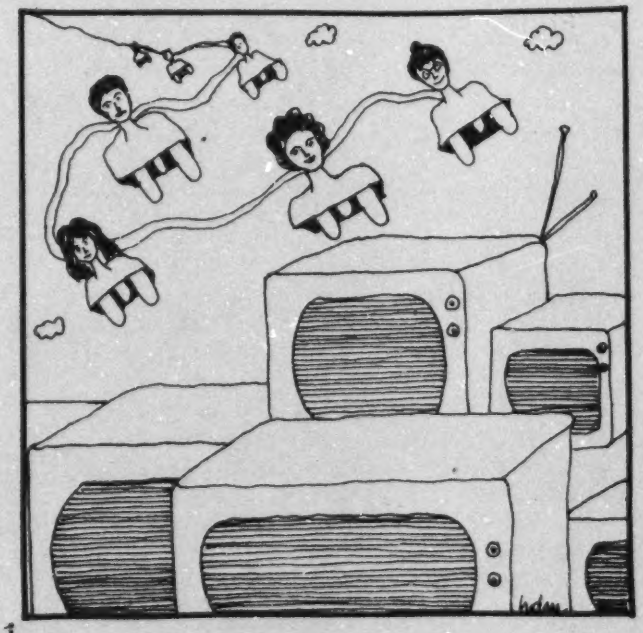
Hard-core business newsletter covering global happenings in marketing/programming of video hardware/software. Has latest doings, including possible commercial developments.

ETV NEWSLETTER, bi-weekly, published by C.S. Tepfer Publishing Co., 607 Main St., Ridgefield, CT. 06877. $50/yr.

Geared mostly toward educational TV (Public TV Stations) and large industrial users, with items on relevant legislation, cable TV regulations etc.

RADICAL SOFTWARE, c/o Gordon and Breech, 1 Park Avenue, New York, NY 10016. $12.50/yr.

Published irregularly. Alternate media perspective; the first print publication devoted to the 1/2" scene. Technical and production notes (including diagrams). Much fifth-dimension philosophy concerning the bio-sphere, etc. Articles on video art/ performances.



BOOKS
PRIORITY

THE VIDEO PRIMER: Production and concepts, by Richard Robinson. New York: Links Books. Distributed by Quick Fox, Inc., 33 W. 60th St., New York, NY. 10023. 1974. 380pp. $7.95.

The best all-around "What it is; How it works, and How to use it" handbook on video. Theory, equipment, production and post-production, color, etc. Technical info complete but not scary. Notable for inclusion of non-Sony equipment.

PETERSEN'S GUIDE TO VIDEO TAPE RECORDING, by Charles Bensinger and the Editors of Photographic Magazine. Petersen Publishing Co.: Los Angeles, CA. 1973. 80pp. Illustrated (+photos) $2.00.

Magazine format. One of the most valuable basic guides available. Clear text covers every aspect of small-format production. Full of photos and diagrams.

THE SPAGHETTI CITY VIDEO MANUAL; a guide to use, repair, and maintenance, by Videofreex. Praeger: NY. 1973. $7.95. 116pp.

A good technical manual for the non-tech on portable video. Covers hardware, playback and production systems, basic maintenance. Includes a section on broadcasting and cablecasting 1/2" tapes. Aimed at Sony users. Bibliography/ mfg. list/index.

THE ACCESS WORKBOOK, edited by Jacqueline Park. 1974. Alternate Media Center, New York University School of the Arts, 144 Bleeker St., New York, NY 10012 $35.

A looseleaf notebook, in 2 vols. First volume covers establishing and running video access workshops; second concentrates on equipment and production hints. Easy to read. Caution: they are written as if Sony were the only equipment around, and the "State of the Art" chapter no longer is.

A COMMUNITY TELEVISION PRODUCTION EXPERIENCE, written and illustrated by the Workshop Task Force of the Denver Community Video Center, 1400 Lafayette St., Denver, CO 80218. $2 ea. for up to 10 copies; $1.90 ea. for more than 10. And 50¢ postage and handling for first copy, 25¢ for each additional copy. 1974. 58pp.

Well-organized, looseleaf. Basic clear info on production and 1/2" editing (limited to Sony b&w portapak and 3650 VTR) Bibliography; video glossary; sample screening and editing log forms; equipment and accessory checklists.

EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT VIDEO TAPE RECORDING, by Don Harwood. VTR Publishing Co., 217-62 Corbett Road, Bayside, NY 11361. 1974. $3.95 (pap) 184pp.

Contains a lot of good information of basic "What Is It?" and "How Do I Do It?" type, in an informal question-and-answer format. Includes a number of good photographs and diagrams of equipment, proper connections. Suffers from some technical inaccuracies and lack of research in certain areas as well as a "one day the whole world will be video" philosophy. Table of contents. No index. Supplements to be issued and sent free, as they appear, to book owners.

TELEPRODUCTION SHORTCUTS, a manual for low-budget television production in a small studio, by Bob Westmoreland. University of Oklahoma Press: Norman, OK. 1974. 265 pp. $10.95.

Useful for small studio (not portable) production. Includes definitions, elemental theory and practice of operation of various pieces of equipment. Many time-and-money-saving procedures. Illus.

THE PRIME TIME SURVEY, by TVTV, P.O. Box 48-455, Los Angeles, CA 90048. 1974. $5.00 Personal and Community, $10 Business and Institutional.

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Full of valuable production information dealing with low-cost color and 1/2"-to-2"-transfer processes, plus discussion of actual production experience/problems.

VIDEO TOOLS II, published by CTL Electronics, 86 West Broadway, New York, NY 10007. $3 1973 41pp

An oversized softcover from one of the major video sales and repair places in NYC; contains valuable basic info about video hardware and associated equipment and techniques.

Supplementary

INDEPENDENT VIDEO, A Complete Guide to the Physics, Operation, and Application of the New Television for the Student, the Artist, and for Community TV, by Ken Marsh. Straight Arrow Books: San Francisco. Distributed by Simon and Schuster. 1974. 212pp. Illustrated. $7.95.

Mostly about the inter-relationship between basic principles of physics and video hardware and processes. Some production techniques, planning aesthetics. Reference for technical definitions.

INTRODUCING THE SINGLE-CAMERA VTR SYSTEM, by Grayson Mattingly and Welby Smith. Scribners: NY. 1971 $8.95

Fairly complete overview of video equipment and production techniques. Deals with stationary VTR's and studio-type cameras as opposed to portable equipment. Technical info is 4 years old, however.

GUERILLA TELEVISION, by Michael Shamberg and Raindance Corp., Holt, Rinehart: NY. 1971. $7.95.

Out-of-date technical information. Alternative video philosophy and video's short history. Actually a condensation of material from Raindance's Radical Software, issues #1-4. This one appeared as RS #5.

DON'T BUY

MAKING THE MEDIA REVOLUTION: A Handbook of Videotape Production, by Peter Weiner. 1974. Macmillan, NY. $8.95.

We found two major pieces of mis-info by page 19 --- a loser.

THE VIDEO HANDBOOK, edited by Barry Ancona. 2nd ed. New York: Media Horizon, Inc. 1974. 92pp. $11.25.

For professionals, commercial/industrial production. No good for small studio or 1/2".

THE VIDEOTAPE BOOK, a basic guide to portable TV production for families, schools and neighborhoods, by Michael Murphey. Bantam: NY. pap. 1974. $1.95.

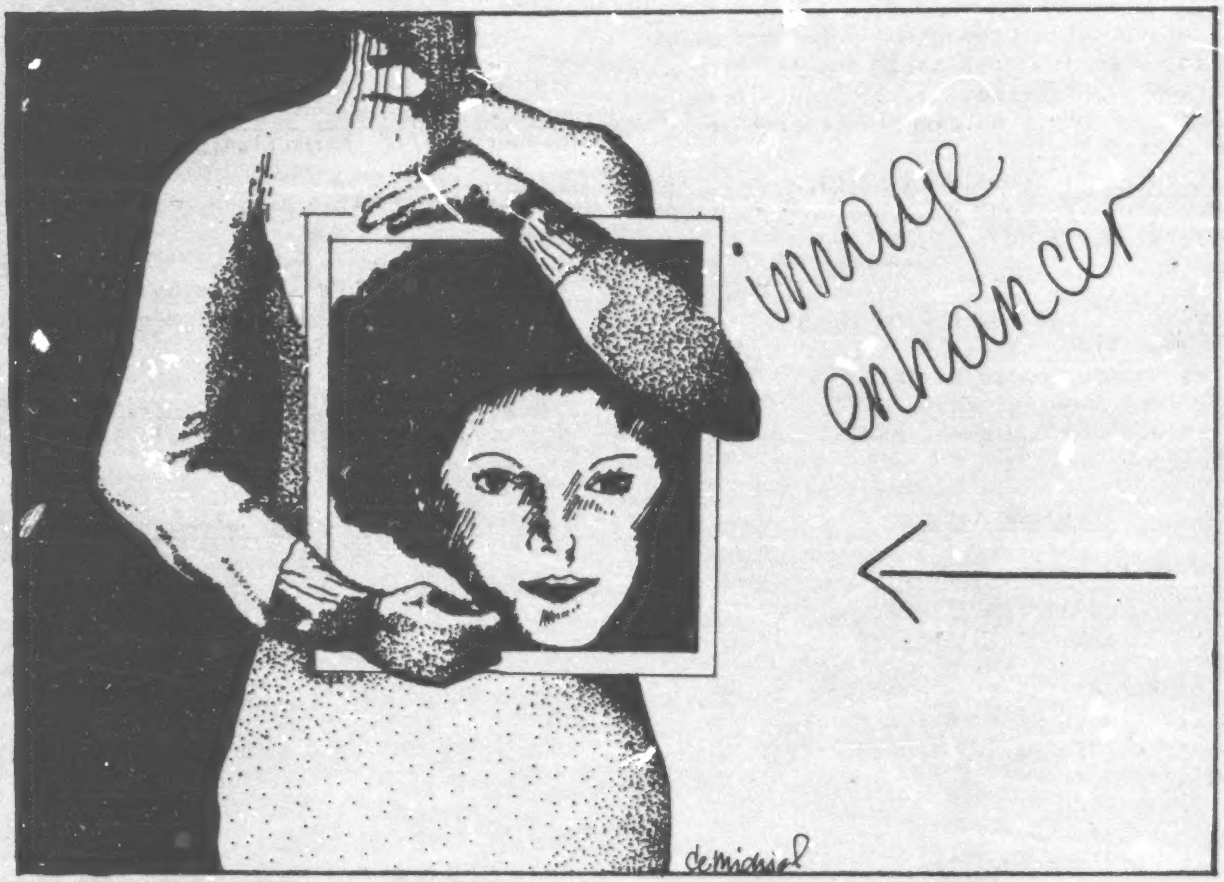
Cheap, but not very good. Out-of-date technical info, and 3/4" and color equipment are not covered. Its advantage is "video as a social communication tool" approach.

EXTRA

A number of manufacturers and dealers print their own newsletters and/or bulletins, primarily concerning technical developments, modifications, and just plain basic technical info (such as The Video Signal, part of a series available through Telemation.) Publication tends to be irregular, and back issues may not be available.

SONY APPLICATIONS BULLETINS. Sony issued a lot of these from roughly 1968-1973. They were a sales device, and described a wide variety of applications of 1/2" and 3/4" equipment by the companies, organizations and individuals who brought Sony stuff. Still available on request.

Sources other than Telemation and Sony: CTL Electronics (NYC); DuPont; National Film Board of Canada; 3M, Magnetic Products Division, does Video Talk (Vol. 1, No. 2, 1968 is "The Handling and Storage of Video Recording Tape," which is primarily about tape, but they have a whole series on various aspects of production.) ●●●●●



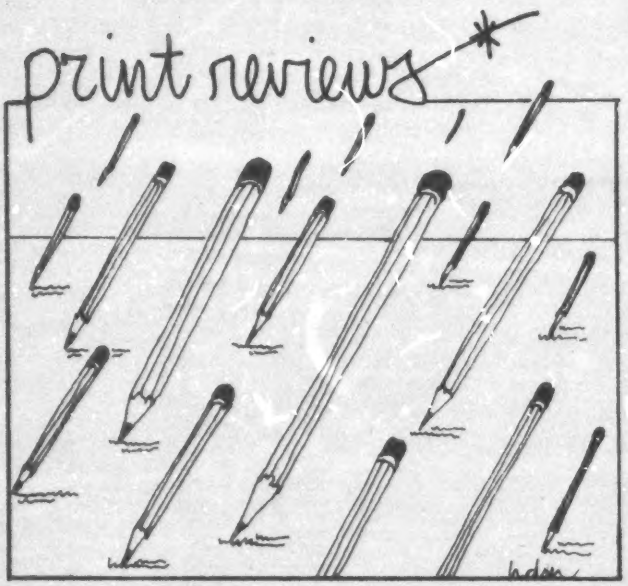
Helen DeMichiel is a rarity in more ways than one. This 22-year old painter and print maker is a native San Franciscan, which makes her unique in the Bay Area, where it seems practically no one is a local. She was working as a part time page in SFPL's Art and Music Department when she came to see us last January. Now almost a year later, she says, "I'm interested in doing video myself. . . that's the main reason I came to see you in the first place."

She's still not making much video, although she was a production volunteer when that group was operational, but her artistic talents were so exceptional that we grabbed her to be our sorely-needed graphic artist, and she has turned out some terrific graphics. (Two of her drawings were picked up in recent issues of American Libraries.) Because our budget forgot to include the "hidden" expense of graphics, her initial payment was a measly $25/issue--it is now up to the grandiose sum of $50/issue.

In the meantime, she graduated from San Francisco State University with a degree in Fine Arts in December, and will be full-time job hunting after the first of the year. Hopefully, she'll still have time to do our graphics which she says she enjoys doing even though she doesn't consider herself to be primarily a graphic artist.

She added: "If my graphic links video or television in the reader's mind with the copy, then I consider it successful. Since video is a visual medium, it seems only reasonable that our newsletter should have a visual aspect. The newsletter should be designed with as much visual awareness as a videotape." She practices what she preaches, because not only does she do all the graphics for each issue, but she also helps with paste-up, page design, and all-over layout. In short, she is a gem and we consider ourselves lucky to have her.

-ljo-



CABLELIBRARIES, published monthly by the C.S. Tepfer Publishing Co., 607 Main St., Ridgefield, CT. 06877 Edited by Margaret Cleland and Brigitte Kenney. $15/yr.

Everything you always wanted to know about cable/video and libraries but didn't have time to find out for yourself. That about describes CableLibraries, a monthly newsletter published by the same publishing company (Tepfer) that also includes Videoplay Report, Educational and Industrial Television, etc., in its video stable.

CableLibraries originates very little of its own material, but it covers the video/cable periodicals very thoroughly (all carefully credited), and the editors, drawing from their in-depth backgrounds, excerpt those articles and features of most interest and use to libraries into video/cable. Information categories include: new technological developments; people happenings such as job changes, etc; conferences and workshops, both upcoming and reports on; print reviews; library experiences using video/cable, etc.

The format is clean, very readable and well suited to a newsletter: large bold-face headlines and smaller subheads are on the left one-third of the page for quick scanning, with the full articles to the right.

If your library is using video/cable or considering it, CableLibraries deserves to be on your buy list. Recommended highly. -ljo-

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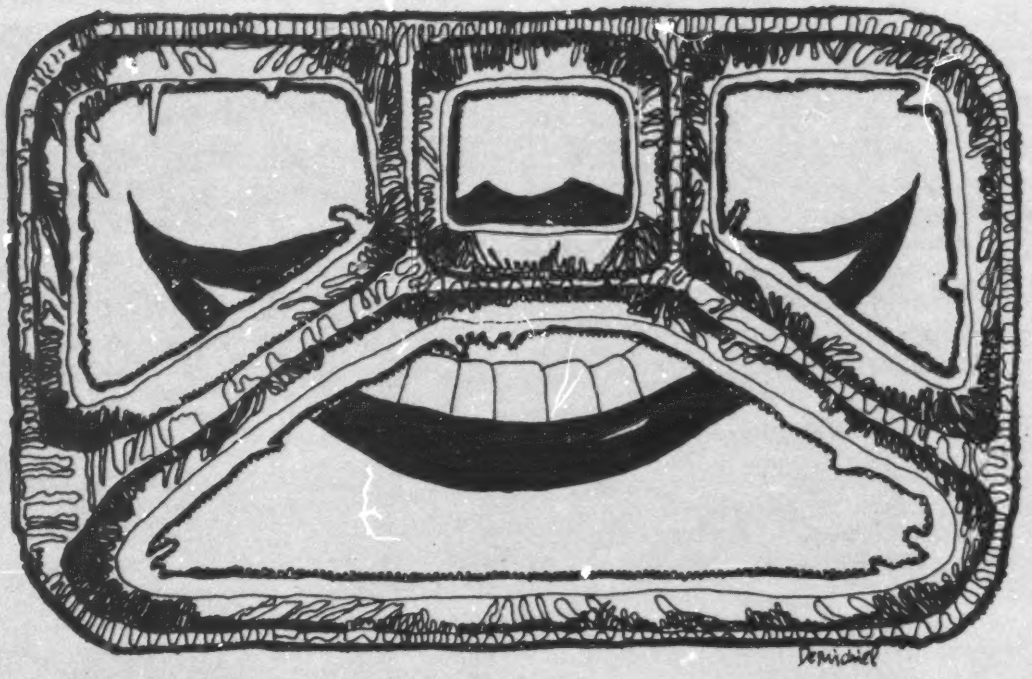
CABLE HANDBOOK, 1975-1976; a guide to cable and new communications technologies, edited by Mary Louise Hollowell. Communications Press, Inc., 1346 Connecticut Avenue, N.W., #318A, Washington, D.C. 20036. 1975. 312 pp. $6.95 (plus 40¢ postage and handling.)

Tired of cable theory and futuristic bull crowding "think tank" treatises? Rejoice. Finally, a broad, detailed and---most important---up-to-date survey of the present technology, regulation and use of cable communications. Fifteen spokespersons of the influential non-profit consortium of public/educational groups and individuals known as Publi-Cable, Inc. write with a clarity and understanding seldom found in this complex field. Published with an eye toward timeliness, this compendium's typos are easily forgiven, especially since the info is so comprehensive. Librarians especially will be interested in the major section on "Public Service and Cable TV," which includes state-of-the-art articles on schools, health services, churches, museums and the arts, and of course, libraries. (I can barely forgive Larry Molumby, its author, for not mentioning the CVRP.) The gem article of the book has little to do with cable communications: it's a brief but excellent chapter on "Finding Funding," complete with sample letters of intent and possible funding sources. Maybe this handy compendium won't lead you to money, but it's a bargain for any library and I recommend it highly. -re-

VIDEOTAPE REVIEWS



54. TV DINNER WITH RANDALL BARRETT*

PRODUCER/DISTRIBUTOR: Barry L. Young, 294 Carl Street, Apt #8
San Francisco, CA 94117 (415-294-8339)

30 mins COLOR ORIG: 1" DATE: 1975 TECHNICAL QUALITY: 9

SUGGESTED PRICE: $125.00 CVRP FORMAT: 3/4"

AUTHORIZED USE: Cablecasting; Interlibrary Loan

AUDIENCE LEVEL: Adult

SUBJECT AREA: Comedy; Entertainment; Satire

PURPOSE: To entertain through gentle satire and zany comedy.

SUGGESTED LIBRARY PROGRAMMING: General entertainment programs. Programs showing the arts of comedy and satire.

REVIEW: Mock interviews with fictitious famous people and vignettes of would-be musicians are joined together in one of the funniest tapes we have seen so far. The acting, the timing and the props are great. This tape is the first in a series of TV DINNERS and if the same high quality prevails, the set will be a winner. We are already looking forward to the next course! -pp-

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Title (*denotes in CVRP collection)
Producer and address
Time (in mins) Color B/W Original Format Technical Quality: 1(low)-10(high)
Suggested Price CVRP Format
Further details are presented in CVRP Patch Panel #1, p. 18.

Videotape reviews are indexed in International Index to Multi-Media Information, published by Audio-Visual Associates, 180 E. California Blvd., Pasadena CA 91105

55. LET US BE*
PRODUCER: Thom Tyson
DISTRIBUTOR: Insight Exchange, Inc., P.O. Box 42584, San Francisco, CA 94101 (415-621-2713)
30mins B&W ORIG: 1/2" DATE: 1973 TECHNICAL QUALITY: 8
SUGGESTED PRICE: $95.00 CVRP FORMAT: 3/4"
AUTHORIZED USES: Cablecasting; Interlibrary Loan; No duplication rights
AUDIENCE LEVEL: Adult
SUBJECT AREA: Indians of North America
PURPOSE: To provide historical background as well as a present-day look at the underlying causes of the Wounded Knee occupation.
SUGGESTED LIBRARY PROGRAMMING: With other Indian tapes and a guest speaker or panel discussion.

REVIEW: The occupation at Wounded Knee during February/March 1973 is dealt with both from a historical perspective, through the use of graphics, and in interviews with spokespeople for Native Americans. Among those featured are Ramon Roubideaux, legal counsel, and Wallace Black Elk, spiritual leader. This tape reveals the Native American spiritual consciousness and the peoples' commitment to justice and self-determination. A very fine tape for providing background information and for serving as a lead-in to discussion of the issues involved. -pp-

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56. MAGIC OF THE LOOM*
PRODUCER: Paul Moeller
DISTRIBUTOR: Hayward Cable Television, 24800 Industrial Blvd., Hayward CA 94545 (415-785-4911)
30mins COLOR ORIG: 1" DATE: 1975 TECHNICAL QUALITY: 9
SUGGESTED PRICE: $110.00 CVRP FORMAT: 3/4"
AUTHORIZED USE: Cablecasting; Interlibrary Loan
AUDIENCE LEVEL: Adult; Young Adult
SUBJECT AREA: Crafts; Hobbies; Weaving
PURPOSE: To show all aspects of the art of weaving.
SUGGESTED LIBRARY PROGRAMMING: Programs on hobbies. Programs featuring special art crafts.

REVIEW: Included in this thorough introduction to the art of weaving are different types of looms as well as spinning and dyeing processes. On-loom and off-loom techniques are described and some beautiful examples of rugs and wall hangings done in a variety of ways are shown. Equipment and supplies needed are discussed and demonstrated. This is a really useful presentation and a pleasure to watch as well. -pp-

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57. NOW SEXUALITY CONFERENCE*
PRODUCER/DISTRIBUTOR: Robin Schwartz, 67 Second Avenue, New York, NY 10003 (212-477-4758)
50mins B&W ORIG: 1/2" DATE: 1974 TECHNICAL QUALITY: 8
SUGGESTED PRICE: $145.00 CVRP FORMAT: 3/4"
AUTHORIZED USE: Cablecasting; Interlibrary Loan
AUDIENCE LEVEL: Adult
SUBJECT AREA: Feminism; Human Sexuality
PURPOSE: To document the 1973 Sexuality Conference of the National Organization of Women (NOW).
SUGGESTED LIBRARY PROGRAMMING: Programs featuring tapes by or about women. Programs on human sexuality with panel discussions.

REVIEW: This fast-moving documentary cross-cuts between scenes of guest speakers at the conference and informal discussion groups. Among the feminist notables featured is Betty Dodson who is shown in several small group sessions. This well-edited tape would be excellent for a panel discussion/audience reaction situation. -pp-

58. CONGRESSMAN JOHN BURTON AND THE C.I.A.*

PRODUCER: House Recording Studio
DISTRIBUTOR: Barbara Boxer, P.O. Box 1048, San Rafael, CA 94901 (415-457-7272)
23mins COLOR ORIG: 2" DATE: 1975 TECHNICAL QUALITY: 9
SUGGESTED PRICE: $50.00 CVRP FORMAT: 3/4"
AUTHORIZED USE: Cablecasting; Interlibrary Loan
AUDIENCE LEVEL: Adult
SUBJECT AREA: U.S. Government
PURPOSE: To discuss the background of the Central Intelligence Agency's current controversies.
SUGGESTED LIBRARY PROGRAMMING: General information programs. Speaker and audience discussion programs.

REVIEW: In a series of videotapes, Congressman John Burton of California and guest legislators discuss various issues confronting government today. For this particular segment, Representative Burton is joined by Elizabeth Holtzman, Representative from New York and Seymour Hersh of the New York Times. The lack of accountability of the C.I.A. and the frustration this causes is brought out in a spontaneous interchange of opinions. Although all the tapes are in a "talking heads" format, they are very well-produced and would serve as general background information on specific issues as well as lead-ins to audience discussion on government. -pp-

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59. CONGRESSMAN JOHN BURTON: BEARD AND DOWNEY ON SENIOR CITIZENS*

PRODUCER: House Recording Studio
DISTRIBUTOR: Barbara Boxer, P.O. Box 1048, San Rafael, CA 94901 (415-457-7272)
26mins COLOR ORIG: 2" DATE: 1975 TECHNICAL QUALITY: 9
SUGGESTED PRICE: $50.00 CVRP FORMAT: 3/4"
AUTHORIZED USE: Cablecasting; Interlibrary Loan
AUDIENCE LEVEL: Adult
SUBJECT AREA: Aged; U.S. Government
PURPOSE: To bring out some of the problems facing senior citizens and some possible government solutions to them.
SUGGESTED LIBRARY PROGRAMMING: General information programs. Programs on senior citizens with panelists representing seniors' groups and local agencies.

REVIEW: Joining Representative Burton on this tape are Edward Beach, Representative from Rhode Island, and Thomas J. Downey, Representative from New York. They cover a wide range of problems facing the older members of society. Elected officials would benefit from seeing the tape as well as private citizens. Although not much in the way of concrete suggestions are offered, much material for discussion is covered. -pp-

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60. CONGRESSMAN JOHN BURTON: MECHANICS OF GOVERNMENT*

PRODUCER: House Recording Studio
DISTRIBUTOR: Barbara Boxer, P.O. Box 1048, San Rafael, CA 94901 (415-457-7272)
30mins COLOR ORIG: 2" DATE: 1975 TECHNICAL QUALITY: 9
SUGGESTED PRICE: $50.00 CVRP FORMAT: 3/4"
AUTHORIZED USE: Cablecasting; Interlibrary Loan
AUDIENCE LEVEL: Adult
SUBJECT AREA: U.S. Government
PURPOSE: To show the procedures behind the policies in the daily workings of government.
SUGGESTED LIBRARY PROGRAMMING; General information programs. Programs featuring California congresspeople with discussion period for audience.

REVIEW: Going behind-the-scenes to discover how laws come into being, Representative Burton and three other California Representatives---George Miller, Norman Mineta and Pete Stark---discuss the various committees on which they serve and the procedures involved in the making of our laws. Another valuable tape for group discussion situations, as well as providing a chance to see and hear California representatives describe their roles in Congress. -pp-

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61. CONGRESSMAN JOHN BURTON: WOMEN IN CONGRESS*
PRODUCER: House Recording Studio
DISTRIBUTOR: Barbara Boxer, P.O. Box 1048, San Rafael, CA 94901 (415-457-7272)
30mins COLOR ORIG: 2" DATE: 1975 TECHNICAL QUALITY: 9
SUGGESTED PRICE: $50.00 CVRP FORMAT: 3/4"
AUTHORIZED USE: Cablecasting; Interlibrary Loan
AUDIENCE LEVEL: Adult
SUBJECT AREA: U.S. Government; U.S. Politics; Women---Careers
PURPOSE: To discuss the problems faced by women in running for office and their roles in Congress when elected.
SUGGESTED LIBRARY PROGRAMMING: General information programs. Programs on government and political interest topics. Programs on careers for women, with discussion by speakers and audience.

REVIEW: Representatives Pat Schroeder of Colorado and Martha Keys of Kansas describe their campaigns for election to Congress and the initial opposition they faced in some quarters because they are women. There is a relaxed off-the-cuff atmosphere in the interview with Representative Burton as the women discuss some of the problems they faced once in Congress, and the steps they have taken to overcome them. This tape will have appeal at many levels and in many program situations. -pp-

62. WILLY TOPKA*
PRODUCER/DISTRIBUTOR: Ed Williams, 490 Linden Street, San Francisco, CA 94102 (415-864-3169)
30mins B&W ORIG: 1/2" DATE: 1975 TECHNICAL QUALITY: 8
SUGGESTED PRICE: $95.00 CVRP FORMAT: 3/4"
AUTHORIZED USE: Cablecasting; Interlibrary Loan
AUDIENCE LEVEL: Adult; Young Adult
SUBJECT AREA: Africa---Liberia; Music---Original
PURPOSE: To document the rare musical talents of Willy Topka.
SUGGESTED LIBRARY PROGRAMMING: Programs on Africa. As part of a program on different types of music. As part of a Black History Week celebration.

REVIEW: This videotape documents a performance by Willy Topka in July, 1973 in the village of Senikoli, Nimba County, Liberia. Mr. Topka is not a trained musician but is an especially gifted performer whose music came as a "gift to me in my dreams." Mr. Topka awoke with the knowledge for the design of his special guitar-like instruments and the ability to play them. His music is somewhat reminiscent of that of the steel drums but has a unique beat of its own. This tape gives a feeling for the man and his music and includes some appealing scenes of his audience too. -pp-

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63. TELEKINESIS*
PRODUCER/DISTRIBUTOR: Barry L. Young, 294 Carl Street, Apt #8, San Francisco, CA 94117 (415-294-8339)
10mins COLOR ORIG: 1" DATE: 1975 TECHNICAL QUALITY: 9
SUGGESTED PRICE: $70.00 CVRP FORMAT: 3/4"
AUTHORIZED USE: Cablecasting; Interlibrary Loan

AUDIENCE LEVEL: Adult
SUBJECT AREA: Dance---Modern Ballet; Video Art
PURPOSE: To show how a modern dance sequence can be even more effective when special video techniques are used.
SUGGESTED LIBRARY PROGRAMMING: Dance, general entertainment and video art programs.
REVIEW: Two beautifully executed modern ballet pieces, originated and performed by Dance Spectrum, form the basis for this short work. Through the process of keying the dancers against a light show by Pablo Light Co. they are transformed into examples of incredibly lovely video art. This piece would be a good starting place for a selection of tapes devoted to the dance. -pp-

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64. VIDEO: THE NEW WAVE*
PRODUCER: Fred Barzyk - WGBH Boston
DISTRIBUTOR: Electronic Arts Intermix, Inc., 84 Fifth Avenue, New York, NY 10011 (212-989-2316)
60mins B&W/COLOR ORIG: 2" DATE: 1974 TECHNICAL QUALITY: 10
SUGGESTED PRICE: $275.00 CVRP FORMAT: 3/4"
AUTHORIZED USE: Interlibrary Loan; Cablecasting can be negotiated; No duplication
AUDIENCE LEVEL: Adult
SUBJECT AREA: Video Art
PURPOSE: To document the art of video through the works of thirty artists.
SUGGESTED LIBRARY PROGRAMMING: Programs introducing the field of video, past and present. General entertainment.
REVIEW: Art critic Brian O'Doherty narrates this documentary which covers small-format video from portapak equipment through the varied technologies available today. Experimental techniques resulting in new art forms are shown in several sequences, and the very personal nature of the medium is brought out also. At times very beautiful and always exciting, this documentary on the art of video is a very welcome addition to the collection. -pp-

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65. BONSAI*
PRODUCER: Paul Moeller
DISTRIBUTOR: Hayward Cable Television, 24800 Industrial Blvd., Hayward, CA 94545 (415-785-4911)
30mins B&W/Color ORIG: 1" 1975 TECHNICAL QUALITY: 8 1/2
SUGGESTED PRICE: $110.00 CVRP FORMAT: 3/4"
AUTHORIZED USE: Cablecasting; Interlibrary Loan
AUDIENCE LEVEL: Adult
SUBJECT AREA: Gardening; Hobbies; Trees
PURPOSE: To introduce viewers to the art of bonsai and to generate interest in it as a hobby.
SUGGESTED LIBRARY PROGRAMMING: Programs on hobbies. General interest programs on nature and/or gardening.
REVIEW: A short history outlining the art of bonsai and its evolvement into its present state is well-described in this work. Special mention is made of the importance of the containers for the trees as part of the overall aesthetic image. Some information on soil and types of trees appropriate for the beginning bonsai enthusiast is also given. This is a good tape for arousing interest in the art and while perhaps not answering all one's questions on how-to-do-it, would certainly encourage one to try. -pp-

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